

SALE NUMBER 1560
ON PUBLIC EXHIBITION FROM WEDNESDAY, FEBRUARY NINTH

THE
ART COLLECTION
OF
A NEW YORK GENTLEMAN

PAINTINGS, RUGS, FURNITURE,
BRONZES, POTTERY, PRINTS
AND ORIGINAL DRAWINGS

PURCHASED AT WELL-KNOWN SALES
DURING THE LAST FEW YEARS

TO BE SOLD BY HIS ORDER
FRIDAY EVENING, FEBRUARY EIGHTEENTH
AT EIGHT-FIFTEEN O'CLOCK

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PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

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THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

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CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

AN INTRODUCTORY NOTE ON EVOLUTION IN DESIGN

By R. M. RIEFSTAHL, PH.D.

Persian Mediæval Potteries; Italian Primitives; Sculptures and Majolica Wares of the Renaissance, Italian and Dutch paintings, covering three centuries; Herat rugs of the Sefevi period; Drawings of the old Masters, including Ostade, Jordaens, Guardi, Correggio, Van Dyck, Hans Baldung Grien, Dürer: this short enumeration seems heterogeneous, but it is not, if we consider the inside thought and not alone the outside appearance.

One can divide art into two classes—that which has something to express, and that which has nothing to express. Technical perfection alone is nothing, but the ways of expressing the inner thought in form, color and line are manifold. Intensity of expression is the aim of all true art.

One of these three, the expression through line, is perhaps the most primitive and direct way, and the present collection furnishes examples showing the gradual evolution of this expression through line.

In the dawn of art, chisel and brush are used to give only a symbolic rendering of an object. It is so in the Italian primitives. The Crucifixion by Nardo di Cione (No. 106) in the present collection illustrates this very well. The only desire of the artist is to interpret the great drama of the suffering and death of the Saviour of humanity. This deep drama is so omnipresent to the man or woman kneeling in the silent chapel before this painting that the artist does not need to emphasize and dramatize this theme as a Tiepolo would do. The great silence of the Christ, the half understanding grief of the mother, the indifference of Pilate and the Roman soldiery convince us. The horses represented are not horses; they mean horses, and this extreme simplicity of linear expression is just the thing to convey to us the deep sincerity in the emotion of the artist. Such simplicity expressed through symbolism of line is of all periods. We find it in primitive Persian potteries, as in No. 26 of our collection; we find it even today in the art of the peasant and in that of primitive tribes.

Without effort the primitive artist gives architectonic logic and rhythm to his creation. As the emotion cannot be always virginal and fresh, he begins to play with rhythm, and becomes acquainted with the simple modes of harmonization of line. In decorative art, particularly, where there is no room for the expression of the spiritual, simple rhythm leads gradually to a delightful calligraphic style in which motives taken from flowers,

scrolls and plants are sketched easily. The pleasure of spontaneous creation is not interfered with by the desire of technical perfection, which is one of the forerunners of death and formalism. The Persian pottery jar, No. 25 of the present collection, illustrates splendidly this easy-going calligraphic style of design.

But the ambition of kings and wealthy men demands perfection. The craftsman develops into an "artist"; the detail becomes more refined and elaborate. During a short period spontaneous inspiration mates itself with perfection of the detail. One of these short periods is the 16th century in Persia, where at the court of Shah Thamasp those beautiful rugs of the Herat or Ispahan type were designed. The rug, No. 115, shows this perfect balance. But such a spirit never lasts more than a generation and is always followed by a school of formalism.

After the naïvete of the Italian primitives followed a short period in Italy where the spirit of the early Florentine Renaissance creates in all fields of art, harmonies of perfect simplicity and proportion. But while the art of the Orient did not progress further than this state, the individual spirit of the Renaissance opened the immensities of new perspectives. Man becomes God. As the omnipotence of God created the world, the creative artist who fully masters the technical side of his art creates a world of his own. He pours a new meaning, a new life into the elegant rhythms of calligraphy. The outside world as it appears to him becomes a vehicle for his free imagination. The artists of the High Renaissance construct a new pagan world in bold rhythms. But lest it become sterile, art must seek ever new sources of fertilization. While Italy exhausted herself in idle repetitions of the Olympus, created by Raphael and Michelangelo, this spirit of individualistic restlessness invaded the North and was amalgamated with the painstaking craftsman's realism of the late Gothic period. Dürer's art is at the same time the triumph and the tragedy of this spirit. The beautiful drawing, No. 44 of our collection, is a very good example of this new expression through line. There is an extraordinarily powerful rhythm in this rapid sketch and yet the gnarled branch, the capriciously curved vine, the details of the feathers of the birds all show this struggle with and triumph over reality. The painting by Joos van Cleef (No. 110) shows the same strife. The hand of St. Jerome is more than the rendering of a hand; every little fold of the sleeve, every wrinkle of the skin, shows this tremendous struggle to force every detail of nature into the rhythm which the inner spirit demands. Dürer said: "Art is in nature, and he wins who can wrench it forth."

National temperaments differ. What was a hard struggle to the German craftsman was an easy and elegant triumph to the Flemish masters. Rubens and Van Dyck obtain through convincing persuasion what Dürer obtained after inner struggle. They do not condense; they abbreviate, and for that they are not less intense. Rubens' landscapes and sketches illus-

trate this point, which is also well commented upon by the Van Dyck drawing, No. 65.

The Dutch masters, too, discover that reality may be expressed by an abbreviated method and that the term reality can be modified in itself. What is the reality of a landscape? Is it trees, plants, rivers, mountains, or is it a haze of grays and greens, opalescent under a clouded sun? This brings the study of atmosphere and light and fugitive appearance before the soul of the searching artist. Rembrandt's art is like a ray of golden light searching the sombre depth of the souls of men or gliding over the clouds and mists and faraway trees of a melancholy landscape.

Italian art, too, becomes subtle in its latter days. Guardi's drawings are not calligraphy, but an expressive shorthand, rendering not men and women on the Piazza di San Marco, but the irradiation of glittering light and the vibration of the sea-breeze weaving its light veil around the phantoms of that Venice of Longhi and Goldoni. Guardi has been called a modern painter, born one hundred fifty years too early. This is so, for the great movement in art in our modern times, the French school of the 19th century—caring little about the precise rendering of three-dimensional space and exact outline—preferred to use brush and pencil in capturing with rapid and striking accents the fugitive appearance of things and the phantasmagory of light and shadow.

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ITALIAN RENAISSANCE BRONZE PLAQUETTES	LOTS 1- 14
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SALE FRIDAY EVENING, FEBRUARY EIGHTEENTH
AT EIGHT-FIFTEEN O'CLOCK

ITALIAN RENAISSANCE BRONZE PLAQUETTES

LOTS 1-14

- 1 BRONZE PLAQUETTE FLORENTINE, 16TH CENTURY
A female divinity in classic draperies is represented standing against an architectural background with books at her feet. Rectangular, modelled in low relief. (*From the Stefano Bardini coll.*)
Height, 3 inches; width, 2¼ inches.
- 2 BRONZE PLAQUETTE ITALIAN, EARLY 16TH CENTURY
A group of fine design and expressive modelling. Against the background of the three crosses and sketchily executed trees are represented the Virgin and St. John at the foot of the cross, supporting and weeping over the body of Christ. (*From the Stefano Bardini coll.*)
Height, 3 inches; width, 2½ inches.
- [SEE ILLUSTRATION]
- 3 BRONZE MEDALLION FLORENTINE, 15TH CENTURY
Energetic modelling. In the centre is seated the Virgin, holding the Christ Child on her lap. St. John the Baptist stands on the left, while on the right is St. Francis. Below, at the foot of the throne, the symbolic lamb. Circular, with raised border. An example is in the Berlin Museum. Illustrated, Berlin Catalogue, Plate XLII. (*From the Stefano Bardini coll.*)
Diameter, 2 inches.
- 4 BRONZE RELIEF MEDALLION ITALIAN, 16TH CENTURY
Oval, modelled in low relief with a bust of Minerva wearing a plumed helmet and a brooch decorated with the representation of Hercules and the Nemean lion. Other examples are in the Louvre and the Berlin Museum, and are illustrated in the Berlin Catalogue, Plate XLIII. (*From the Stefano Bardini coll.*)
Height, 3 inches.
- 5 BRONZE RELIEF MEDALLION ITALIAN, 15TH CENTURY
The obverse with a bust of the Empress Faustina in high relief and with inscription "Diva Faustina." The reverse with a Roman triumph scene and the inscription "Senatus Populi." (*From the Stefano Bardini coll.*)
Diameter, 1½ inches.

BRONZE MEDALLION BY
AMBROGIO FOPPA—IL CARADOSSO
ITALIAN SCHOOL [1452-1526]

6 THE BATHERS

A finely balanced composition of expressive modelling. A sea coast, with a sailing ship in the distance. To the left a fisherman, seated, to the right, the nude figures of two men about to plunge in the water. Other examples are in the Louvre and the Berlin Museum. Illustrated, Berlin Catalogue, Plate LVIII. (*From the Stefano Bardini coll.*) *Diameter, 2¼ inches.*

7 BRONZE PLAQUETTE FLORENTINE, 16TH CENTURY

An example of refined, precise modelling. A female divinity, partially draped in a gracefully flowing garment, is represented pouring water from a bowl into a vase. Sketchily indicated landscape background. (*From the Stefano Bardini coll.*)

Height, 3 inches; width, 2¼ inches.

[SEE ILLUSTRATION]

8 BRONZE PLAQUETTE, PADUA, ITALY, 15TH CENTURY

A "Pieta" showing the strong influence of Mantegna. In the centre is Christ, supported on either side by the Virgin and St. John. Below is the inscription, "O Domine Iesu Criste Adoro Te in Sepulcro." Surrounded by a scroll and flower border. Other examples are in the Louvre and the Berlin Museum. Illustrated, Berlin Catalogue, Plate LIV. (*From the Stefano Bardini coll.*)

Height, 3¼ inches; width, 2½ inches.

9 BRONZE PLAQUETTE FLORENTINE, 15TH CENTURY

Expressive, energetic modelling, reminding one of the energy of Pollaiuolo. Rectangular shape, modelled in low relief with a Bacchanalian scene of Silenus riding upon a lion and surrounded by revelers. Background of ruins. (*From the Stefano Bardini coll.*)

Height, 3 inches; width, 2¼ inches.

[SEE ILLUSTRATION]



[7]

[2]

[12]

[9]

[13]

BRONZE PLAQUETTE BY MODERNO
ITALIAN SCHOOL [LATE 15TH CENTURY]

10 THE FLAGELLATION

Christ, bound to a pillar, stands in the centre of the composition, while around him are Roman soldiers with arms raised, wielding scourges. The powerful muscularity of the bodies, the arms and legs tense for the blow, is rendered with great delicacy. Another example is in the Louvre Museum.

Height, 6¾ inches; width, 5¾ inches.

BRONZE PLAQUETTE BY MODERNO
ITALIAN SCHOOL [LATE 15TH CENTURY]

11 THE ENTOMBMENT OF CHRIST

In the foreground the inert body of Christ is being lifted into a sarcophagus by St. John, Joseph of Arimathea and the Holy Women. One stands with hands clenched in grief, while Mary Magdalene upraises her arms in a gesture of despair. The front of the sarcophagus, which also forms a lower border for the plaquette, is decorated with scenes of the Passion in low relief. In the distance is Golgotha, surmounted by three crosses. (*From the Stefano Bardini coll.*)

Height, 3¾ inches; width, 2¾ inches.

BRONZE BAS-RELIEF
BENEDETTO DA MAIANO
ITALIAN SCHOOL [1442-1497]

12 VIRGIN AND CHILD

In the form of a Tabernacle with round arched top, moulded columns and base. The Virgin is represented seated on a throne, her head overarched by a shell canopy. She is holding the Child in her lap. Traces of old gilding. Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, Plate XLV. (*From the Stefano Bardini coll.*)

Height, 5 inches; width, 2¾ inches.

[SEE ILLUSTRATION]

- 13 **BRONZE PLAQUETTE** FLORENTINE, 16TH CENTURY
Graceful, refined design. The full length figure of the Virgin, her slender form draped in flowing robes, is represented standing holding the Christ Child, while the Infant John, with expressive attitude, holds up a piece of fruit to her. To the right and left are graceful trees and in the background a poetic suggestion of landscape. (*From the Stefano Bardini coll.*) Height, $2\frac{3}{4}$ inches; width, $1\frac{3}{4}$ inches.
[SEE ILLUSTRATION]

- 14 **BRONZE INKSTAND** ITALIAN, 16TH CENTURY
Finely modelled figure of a reclining bull with short horns. The back is hinged to form a lid. On rectangular base with shaped aprons and scrolled feet. (*From the Stefano Bardini coll.*)
Height, 3 inches; length, 3 inches.

TEXTILES FROM PERSIA AND INDIA

LOTS 15-22

- 15 **FIGURED VELVET COVER** PERSIA, 19TH CENTURY
In the style of 16th century velvets. All-over pattern of two alternating rows. The first shows a seated male figure between two different kinds of trees, the second shows an alternation of a standing male figure in a red robe and a seated female genius. Kashan velvet border. Ivory white ground. Size: 46×32 inches.
- 16 **TABLE COVER OF BROCADED CLOTH OF GOLD** INDIAN, 18TH CENTURY
Delicate all-over pattern of conventionalized stems forming ogives enclosing small floral rosaces. Subtle color harmony of gray, red, green and gold. Size: $16\frac{1}{2} \times 23$ inches.
- 17 **STRIP OF BROCADED GOLD CLOTH** PERSIA, 17TH CENTURY
Part of a Persian sash. Delicate pattern of vertical stripes of floral sprays, one end with original border of finely designed conventionalized flowering trees. Gold ground, with subtle color harmony of pink, green and silver with touches of blue.
Size: 66 inches by $21\frac{1}{2}$ inches.

18 EMBROIDERY STRIP OF "GILET PERSAN"

PERSIA, 18TH CENTURY

The "gilet Persan," as it has been erroneously termed, is in reality a wide strip of diagonally banded embroidery, which, during the 18th century and earlier, formed the lower part of the trousers in the women's costumes. (See Henri d'Allemagne, "Du Khorassan au Pays des Backhtiariis," page 158, and illustrative color plate.) The present specimen shows the usual design of alternate wide and narrow stripes covered with a small all-over floral pattern upon a blue ground. (Slight repair.)

Size: 29 x 20½ inches.

19 EMBROIDERY STRIP OR "GILET PERSAN"

PERSIA, 18TH CENTURY

All-over floral pattern with fine color harmony, made especially effective by reechoed orange tones. This specimen has an irregularly disposed pattern, without the diagonal bandings usually characteristic of the "gilet Persan."

Size: 20½ x 15 inches.

20 WOOLEN WEAVES

KIRMAN, PERSIA, 18TH CENTURY

Fine color harmony of soft blues and purplish pinks on a pale yellow ground. All-over diamond design with small floral motives. (Slight repairs.) The Kirman weaves are in technique, design and color composition quite distinct from the Cashmere weaves. (See Henri d'Allemagne.)

Size: 32 x 31 inches.

21 WOOLEN SHAWL

KIRMAN, PERSIA, 18TH CENTURY

Finely woven pattern of palmettos and small flowers in all-over design. Soft, yet glowing reds and greens on a background of dark blue. The border with large palmetto leaves. *Size: 56 x 48 inches*

22 CASHMERE SHAWL

INDIA, 18TH CENTURY

A fine weave with very glowing color combination of warm reds, greens and blues. Bold and finely proportioned pattern of huge palmetto leaves. Kalemkari print lining. *Size: 57 x 54 inches.*

MEDIEVAL PERSIAN POTTERY

LOTS 23-27

- 23 POTTERY BOWL RHAGES, PERSIA, 13TH CENTURY
Ivory white, decorated in black. The outside, with its beautifully coagulated glaze, has delicate streakings of iridescence like golden peacock feathers. The inside of the bowl is a glow of golden iridescence, touched toward the sides with lavender and green.

Height, 4 inches; diameter, 7 inches.

- 24 LARGE POTTERY PLATE

SULTANABAD, PERSIA, 14TH CENTURY

A rich, yet subtle combination of manganese brown lustre with cobalt blue. The bottom of the plate shows a phoenix flying among clouds, the composition combining Chinese rhythm with terse expressiveness of movement. The sides are decorated with a boldly conventionalized Neskhi inscription. The outside of the dish with a wide band of lightly drawn arabesque scroll work.

Height, 3 inches; diameter, 13 inches.

- 25 POTTERY DISH PERSIA, 10TH-11TH CENTURY
Beautiful light turquoise blue, with incised underglaze decoration of vigorous primitive design. The sides bear a frieze of walking lions upon a background of scrolls and arabesques. The grotesque heads and boldly moving bodies have the unhesitating sureness of primitive energy. Pieces of the same type in the Grinnell collection at the Metropolitan Museum and in the Gunsaulus collection, Chicago Museum.

Height, 2½ inches; diameter, 12 inches.

- 26 POTTERY DISH WITH POLYCHROME DECORATION

RHAGES, PERSIA, 12TH-13TH CENTURY

Decoration of extraordinary refinement and delicacy of color and design on a background of light turquoise blue. The circular central medallion bears arabesques and writing character motives in gold, accented by red and black. Surrounding the body of the bowl on the inside is a frieze with panels of gray and black arabesque leaves, alternating with circular medallions with birds in opposite representation. The rim has a relief frieze of arabesque scrolls in light blue, red and gold.

Height, 4 inches; diameter, 8 inches.



- 27 **LARGE POTTERY JAR** RHAGES, PERSIA, 13TH CENTURY
A brilliant contrast of turquoise blue and black, partly veiled by a silvery iridescence. A wide frieze of arabesque scroll work, of elegant calligraphy and graceful refinement of design, surrounds the body, bordered above and below by narrow bands of conventionalized Cufic characters. The low neck with delicate floral pattern. Vigorously modelled globular body, tapering slightly toward the base. Low foot. *Height, 12 inches.*



[30]

[35]

[36]

ITALIAN RENAISSANCE MAJOLICA VASES

LOTS 28-36

- 28 MAJOLICA VASE FAENZA, ITALY, 16TH CENTURY
Decorated in fine tones of dark blue on ivory white, with graceful floral scrolls of heart shape and acanthus leaf form, surrounding the wide central label inscribed "Aqua endivie." Globular body with short incurved cylindrical neck. (*From the Stefano Bardini coll.*)
Height, 9½ inches.
- 29 MAJOLICA ALBARELLO FAENZA, ITALY, 16TH CENTURY
White, with gracefully executed decoration in blue of a boy in a monk's robe, playing the cornemuse, the entire surrounded by delicate flower vines. Cylindrical, incurved body with low neck and foot. (*From the Stefano Bardini coll.*) *Height, 8 inches.*
- 30 PRIMITIVE MAJOLICA VASE ORVIETO, ITALY, 13TH CENTURY
A rare specimen of unusually charming design. The low globular body decorated with a wide frieze of bold floral scrolls in manganese purple and bright green, the alternating flowers with hatched petals. Wide mouth; two flat looped handles. (*From the Stefano Bardini collection.*) Excellent state of preservation.

[SEE ILLUSTRATION]

31 MAJOLICA PHARMACY EWER

FAENZA, ITALY, 16TH CENTURY

The front with an acanthus garland of very decorative design enclosing cornucopiæ, acanthus leaves and a wide band inscribed in blue "A(qu) Celidonia." Globular body on high foot; shaped spout. Short, narrow neck, with flattened, ribbonlike handle. White, decorated in orange, blue and green. (*From the Stefano Bardini collection.*)
Height, 10 inches.

32 MAJOLICA PHARMACY EWER

FAENZA, ITALY, EARLY 16TH CENTURY

Vigorously executed decoration in bright blue, yellow and green. The centre of the globular body with a wide label inscribed "S' D' Papavero" (Syrup of Poppies) surrounded by a banded laurel garland and with acanthus scrollings above and below. Cylindrical neck, tapering slightly toward the mouth; straight spout and flattened handle. (*From the Stefano Bardini collection.*)

Height, 9½ inches.

33 MAJOLICA PHARMACY VASE WITH TWISTED HANDLES

SIENA, ITALY, 15TH CENTURY

Blue and orange on white. The globular body decorated with vertical and horizontal bandings of impressionistic guilloche, zigzag and arch motives. The back and front, each with a wide label, the front inscribed in blue "Pantasilea," the back inscription only fragmentary. The twisted looped handles impressionistically decorated in blue and orange. (Glaze slightly chipped.) (*From the Stefano Bardini collection.*)
Height, 10½ inches.

34 MAJOLICA PHARMACY ALBARELLO

SIENA, ITALY, 15TH CENTURY

Quaintly decorated with the figure of a hen and the inscription "Grasso de Gallina" (Hen's Fat). The composition surrounded by a laurel garland with the monastery seal bearing the letter "S" in the upper and lower centre. The reverse of albarello with bold and impressionistically executed scrolls. (Bottom missing.) (*From the Stefano Bardini collection.*)
Height, 10 inches.

35 TWO-HANDLED MAJOLICA VASE

URBINO, ITALY, LATE 16TH CENTURY

Elaborate all-over decoration, the front with grotesques, griffons, dolphins, etc., in yellow and blue on white, and with central uninscribed tablet supported by amorini and dated "1600." The reverse side with graceful leaf decoration in blue. Twisted serpent-like handles, terminating in rams' heads. Truncated ovoid body with low neck. (*From the Stefano Bardini coll.*) Height, 13 inches.

[SEE ILLUSTRATION]

36 MAJOLICA PHARMACY VASE

SIENA, ITALY, 16TH CENTURY

Elaborate decoration in blue, yellow and characteristic orange of scroll, acanthus, cornucopia and dolphin motives. The front with a broad label inscribed "Ey° Dinari Cose." Inverted pear-shaped body with short neck. Straight spout, connected by a twisted and encircling rope with the neck. Broad, flat handle. (*From the Stefano Bardini coll.*) Height, 11 inches.

[SEE ILLUSTRATION]

DRAWINGS

LOTS 37-71

[CATALOGUE OF DRAWINGS WRITTEN BY MR. RICHARD EDERHEIMER]

ANTONIO ALLEGRI [CALLED CORREGGIO]

1494-1534

37 ST. LUKE AND ST. ANTHONY

Sanguine study of the two saints, seated on clouds, both holding books, to the left of St. Anthony a bishop's mitre, below an angel's head, to the lower right an ox, the emblem of St. Luke. Original sketch for the fresco in San Giovanni Evangelista, Parma. Magnificent drawing of the first importance.

Height, 8 $\frac{3}{8}$ inches; width, 11 $\frac{1}{2}$ inches.

From the collections of Sir Thomas Lawrence, Lagoy and Major.

FOLLOWER OF CORREGGIO

38 THE MYSTICAL MARRIAGE OF ST. CATHERINE

Sepia. Beautiful Italian 16th century drawing, in the style and manner of Correggio, to whom it was attributed by the previous owner. Height, 7 $\frac{3}{4}$ inches; width, 6 $\frac{1}{2}$ inches. *In frame.*

HANS BALDUNG [CALLED GRIEN]

BORN BETWEEN 1475-80; DIED, 1545

- 39 ST. CHRISTOPHER CARRYING THE INFANT CHRIST
Masterly chiaroscuro drawing in pen, with white high lights on a dark brown ground. It is not exaggeration caused by the enthusiasm of the writer, but the view of the authorities in American and European museums, that this is one of the finest 16th century chiaroscuro drawings known. Aside from the invisible restorations of old creases, it is in perfect condition.

Height, 9 $\frac{7}{8}$ inches; width, 6 $\frac{1}{2}$ inches.

[SEE ILLUSTRATION]





FRANÇOIS BOUCHER

1704-1770

40 DIANA AND ENDYMION

The Goddess, surrounded by cupids, floating on clouds, toward the sleeping shepherd. Oval, black chalk with white highlights on bluish gray paper. Signed in centre below, "F. Boucher." Beautiful and highly characteristic drawing.

Height, 11 ¼ inches; width, 15 inches.

From the collection of J. B. de Graaf, Amsterdam, 1820.

PAOLO CAGLIARI [CALLED IL VERONESE]

1530-1588

41 CHRIST BEFORE CAIPHAS

Magnificent drawing in charcoal and India ink. The previous attribution on the old mount to Rd (Bd) Van Orley is absurd. The present attribution was given by me, after several connoisseurs to whom I submitted this beautiful drawing shared my opinion. It is undoubtedly a Venetian drawing of the very highest quality and suggests no other master than Paolo Veronese. A drawing of rare quality.

*Height, 12¼ inches; width, 8¾ inches.
From the Hamilton Easter Field collection.*

LUCA CAMBIASO [CALLED LUCHETTO DA GENOVA]

1527-158-

42 ALLEGORICAL FIGURE

Typically representative of the peculiar and brilliant style of the artist. This pen drawing is one of the finest specimens of the artist, that the writer has ever seen.

*Height, 15½ inches; width, 8¾ inches.
From the Hamilton Easter Field collection.*

PAOLO DI DONO [CALLED PAOLO UCELLO]

1389-1442 [ATTRIBUTED TO]

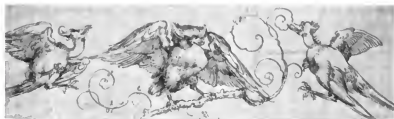
43 WARRIOR IN FANTASTIC GARB MOUNTED ON A HORSE WHICH IS REARING OVER A FALLEN FIGHTER

Pen and India ink drawing on green paper. Dr. Meder (in Drawings in the Albertina and other collections) publishes two similar drawings under the same attribution. The writer as well as some authorities consider the drawing to be of a later date, nearer the end of the 15th century. Prof. Frank Jewett Mather, Jr., thought it to be one of the sketches for the proposed Sforza monument, and possibly done by Pollajuolo or Donato Bramante. Powerful and extraordinary early Italian drawing.

*Height, 11¾ inches; width, 6¼ inches. In hand-carved frame.
From the R. Scholz collection.*

[SEE ILLUSTRATION]





ALBRECHT DÜRER

1471-1528

44 THE OWL

The bird in the centre, seated on a dry branch with vines, attacked by herons from both sides. In the centre below, somewhat blurred, the monogram and date 1515. A woodcut by Dürer of this same subject with slight variations, four birds instead of two, is reproduced in Hirth and Muther, "Master Woodcuts of Four Centuries," Plate 50. It was published as a broadside with the text of Hans Sachs on Hatred and Envy in the World. It has the inscription "Der eulen seyndt alle vögel neydig und gram." A reproduction of this is exhibited with the drawing. The woodcut is described in Passavant, Vol. III, No. 199. A drawing of the first importance in the same characteristic style of penmanship as the famous marginal designs for the prayer book of Emperor Maximilian.

Height, 2½ inches; width, 8¾ inches.

From a sale at Amsterdam, 1908, and reproduced in the catalogue of Messrs. F. Muller & Co.

CORNELIS ENGELBRECHTSEN

LEYDEN, 1468-1533

45 A KING FEASTING, WHILE OUTSIDE OF HIS PALACE
A SAINT IS BEING MARTYRED

Rich circular composition in chiaroscuro. Pen and India ink with white highlights, on gray ground. Apparently designed for a glass window. Previously attributed to Jacob van Oostzanen. One of the characteristic glass painter compositions of the period, which are often attributed to Lucas von Leyden. *Diameter, 9 inches.*

From the collection of Ploos Van Amstel.

JEAN HONORÉ FRAGONARD

1732-1806

46 ALLEGORICAL COMPOSITION

Female figure seated on clouds, with angels. Subject for panel or ceiling decoration. This and the following drawing were published in the writer's catalogue of 1915. They were acquired before the War in Paris, upon advice of Dr. M. J. Friedlaender, of the Berlin Museum, who considered them typical works of the master.

Height, 7 3/8 inches; width, 10 inches. In hand-carved frame.
From the collection of Michel Levy, Paris.

47 TWO WOMEN PLAYING WITH AN INFANT

Brilliant and highly characteristic charcoal sketch.

Height 6 3/4 inches; width, 8 7/8 inches. In hand-carved frame.
From the collection of Baron Roger de Portalis.

CLAUDE GELLÉE [CALLED CLAUDE LORRAIN]

1600-1682

48 CLASSICAL LANDSCAPE

With three figures in the foreground. Pen and sepia, with white highlights and touches of water color. Beautiful and highly characteristic drawing, backed and considerably restored. On the mount a collector's mark, "R. L." (Not in Fagan.)

Height, 6 3/4 inches; width, 9 1/8 inches.



JACOB JORDAENS
1593-1678

49 CHRIST WITH THE DISCIPLES AT EMAUS

Christ seated at a richly laden table between the Disciples, who seem to be talking animatedly. Behind, a woman bringing a dish; to the left, a man pouring wine. A masterly color sketch in Jordaens's most characteristic style. An unusually fine example.

Height, 10 inches; width, 11 1/8 inches.

From the R. Peltzer collection.

FRANCESCO GUARDI

VENICE, 1712-1793

50 GROUP OF ABOUT TWENTY-FOUR PEOPLE

In various attitudes in vivid motion, seen from behind; in the foreground, three dogs. Signed, "F^{co} Guardi," in the lower lefthand corner. Magnificent drawing in Guardi's most characteristic style. In the simplicity of linework and vivid effect of motion (for nothing in drawing can come nearer actual motion than these representations), these drawings come very near to the effect in Rembrandt's quick sketches. Although only the figures are jotted down on the paper, the master creates so impressionistic an atmosphere that the observer actually believes not only to see these moving crowds of Venice of the 18th century, but can almost feel the imposing structures of the Piazza di San Marco surrounding them. Pen drawing with touches of India ink on blue paper.

Height, 5¾ inches; width, 11 inches. Framed in hand-carved gold leaf frame.

[SEE ILLUSTRATION]

51 SIMILAR SKETCH

Three groups of Venetians. In the upper row about twenty people. In the middle, five adults and two children; below, Lady between two cavaliers. Signed in lower left-hand corner. Above the signature another figure indicated in pencil. Of the same extraordinary quality as the preceding item.

Height, 6¾ inches; width, 8½ inches.

[SEE ILLUSTRATION]

52 SIMILAR SKETCH

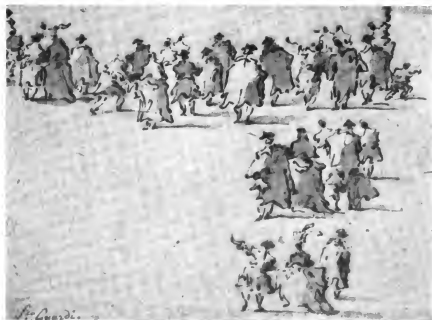
Group of three cavaliers and a woman, seen from behind. Superb sepia drawing. Of the same characteristic quality as the preceding item, but the figures are much larger and in different medium. On white paper.

Height, 5 inches; width, 5 inches. In hand-carved gold leaf frame.

53 SIMILAR SKETCH

Group of two men and two women, the left couple seen from the front and the right from behind. Of the same characteristic quality as the preceding item.

Height, 5 inches; width, 5 inches. In hand-carved gold leaf frame.



[50 AND 51]

THE MASTER OF THE AMSTERDAM CABINET
[ALSO CALLED MASTER OF THE HOUSE-BOOK OF HEINRICH MAUG]
GERMAN, MIDDLE OF THE 15TH CENTURY

- 54 Two compositions on one sheet. Pen drawings heightened with water color, probably by a later hand. On the one side, Coronation of a Bishop, in a church, to the left of which, on the steps, numerous people are seen, some kneeling in prayer and others in vivid conversation. In the background, to the left, a mediæval street scene. On the reverse, a rich and puzzling composition. In the background can be seen apparently a reproduction of The Martyrdom of the Ten Thousand. Groups of prisoners are being tortured and beaten near the walls of the city. To the right, a group of martyrs on six crosses, while a seventh cross is being erected. In the middle-ground, a battle scene. In the foreground, a king surrounded by courtiers; to the right, a group of knights, standing. In the lefthand lower corner, an old signature: Hupse Martin (Handsome Martin), the name under which Martin Schongauer was known by his contemporaries. This drawing was known to the writer while still in English possession under the attribution to Schongauer. It, however, shows nothing of the minute technique of that master. The peculiar penmanship is quite similar to the burin strokes of the Amsterdam cabinet engraver. The figure of the youth standing nearest the centre in the foreground is quite typical of the latter. An almost identical figure is to be seen in one of his best known engravings. Drawings of this period in such perfection of execution are extremely rare.

*Height, 8¼ inches; width, 5½ inches.
Previously in the collection of van der Willigen, Amsterdam.*

[SEE ILLUSTRATION]



THE MASTER OF THE PLAYING CARDS

GERMAN, WORKED 1430-1440

55 CHRIST TIED TO A COLUMN

Being scourged by two executioners, a third one kneeling in the left centre mending his scourge. Below, design of Gothic floral ornament. Pen drawing, heightened with red and yellow. The penmanship is quite identical with the burin work of the famous early engraver. This attribution has been confirmed by Dr. Friedlaender, of the Berlin Museum, and other authorities. Drawing of first importance and of excessive rarity. Mounted on inside of an old book cover.

Height, 7¾ inches; width, 5 inches.

[SEE ILLUSTRATION]

LOUIS JEAN FRANÇOIS LAGRENÉE

1724-1805

56 ANGEL OFFERING THE CHALICE TO CHRIST IN A PARK LANDSCAPE

Water color drawing. Signed in lower left, "L. Lagrenée, 1760." A beautiful drawing, the religious subject, however, somewhat out of keeping with the graceful 18th century character of the park scene. Suggestive of Fragonard or Hubert Robert.

Height, 9 inches; width, 12¾. Framed.

LOMBARD SCHOOL

SECOND HALF OF 15TH CENTURY

57 ALTAR COMPOSITION

Semi-circular triptych, showing superb architectural frame in Renaissance style. In the center the allegory of Philosophy with the Holy Trinity in Glory above, at both sides kneeling saints. Latin inscriptions on the architectural border. Chiaroscuro drawing in pen, sepia and white highlights, of the greatest beauty. Italian, 15th century, drawings of such quality are of the greatest rarity. This is undoubtedly one of the finest early drawings in this country.

Height, 6½ inches; width, 11 inches.





REMBRANDT VAN RHYN

1606-1669

58 LANDSCAPE, OLD FARMHOUSE SURROUNDED BY TREES

Original drawing in pen, sepia and India ink. Unquestionably a typical and highly characteristic Rembrandt drawing. The writer is convinced that Rembrandt and no other was the author, but feels inclined to believe that the little child and dog in the foreground near the centre have been added later by a clumsy hand. Beautiful drawing, very rich in tone.

*Height, 3 $\frac{5}{8}$ inches; width, 6 $\frac{3}{4}$ inches. Framed.
From the collections of Charles Gase and Mendonca.*

PETER PAUL RUBENS [ATTRIBUTED TO]

1577-1640

59 ACADEMIC STUDY OF AN ATHLETE

Pen drawing from the collections of Sir Thomas Lawrence and Robert Prilolo Roupell (Fagan, 451), on the mount a note (initialed by R. P. R.), "One of the selected drawings by Rubens exhibited by Messrs. Woodburn in 1835, No. 55 in the Lawrence catalogue." The study of the figure of a man, anatomically treated. A capital drawing. The old attribution is here retained, not having another more definite to offer. This drawing, however, once came into the hands of the writer attributed to Michelangelo. European authorities to whom it was submitted prefer to give it in the school of Michelangelo rather than to Rubens, although early academic drawings by the latter of similar penmanship are known. The writer considers the drawing earlier than Rubens and Italian, pointing probably to Baccio Bandinelli, Michelangelo's pupil and rival. But it is better than the Bandinelli drawings known to him.

Height, 11 ¾ inches; width 6 ¾ inches.

TOBIAS STIMMER

SWISS-GERMAN, 1539-1592

60 THE LAST JUDGMENT

Pen drawing touched up in water color, rich composition. In upper centre, Christ in glory surrounded by saints and angels. To the left the resurrection of the blessed; to the right, the agonies of hell for the condemned. Signed on tablet with the monogram "TS" and dated 1578. Probably drawn for a glass painting. A slight restoration covering break in a crease owing to having been folded through the centre. Highly interesting document for the art of the later 16th century. Drawings of such quality are of the greatest rarity.

Circular, diameter, 12 ¼ inches.

CEDARE DA SESTO
LOMBARD SCHOOL, 1480-1521

61 THE HOLY FAMILY WITH THE INFANT ST. JOHN
AND AN ANGEL

Sanguine. An exquisitely beautiful drawing. The sublime loveliness of this little gem is very close in character to the work of Cesare's master, Leonardo da Vinci. It is a specimen of the best period of Italian art in a quality that is not often found in the market.

Height, 6 $\frac{5}{8}$ inches; width, 4 $\frac{3}{4}$ inches.

From the collection of Sir Peter Lely and the Earl of Pembroke. Reproduced in S. L. Strong's "The Drawings of Wilton House," Part I, Plate 5.

[SEE ILLUSTRATION]

IL TINTORETTO [JACOPO ROBUSTI]
1512-1594

62 HOLY CONVERSATION; GROUP OF SAINTS SEATED
UPON CLOUDS

Superb composition in pen and sepia with white highlights on green paper; signed in the lower left, Di Paolo V., and showing there, also, a collector's mark, J.D. (Jules Dupré). This beautiful Venetian drawing was previously attributed to Paolo Veronese, but the writer and the connoisseurs consulted incline to the view that not Paolo, but Tintoretto, was the author. The drawing suggests to some extent a relation to the latter's famous painting in the Louvre of a holy disputa

Height, 8 $\frac{3}{16}$ inches; width, 15 $\frac{1}{2}$ inches.

From the Hamilton Easter Field collection.

TIMOTEO VITI [ALSO CALLED DELLE VITE]
1470-1524

63 FULL-LENGTH FIGURE OF A SAINT IN ARMOUR

Exceedingly beautiful charcoal drawing of the best period of Italian art. Timoteo Viti, a pupil of Francia, exercised a strong influence upon Raphael. His drawings rank among the best of the Italian Renaissance. A very fine drawing.

Height, 14 $\frac{7}{8}$ inches; width, 5 $\frac{3}{8}$ inches.

From the Hamilton Easter Field collection.



21

HENDRIK VAN AVERKAMP

ABOUT 1585-1663

64 GROUP OF THREE MEN ON THE ICE

To the left a dog. Pen drawing, exquisitely heightened in water color. A typical representative of the more spirited work of the artist's best period, showing little of the mannerism exhibited in his later drawings.

Height, 4¾ inches; width, 3¾ inches.

From the Grahl collection.

ANTHONY VAN DYCK

1599-1641

65 JOSEPH REVEALING HIS IDENTITY TO HIS
BRETHREN IN EGYPT

Slight pen sketch in the master's characteristic style. Several pen drawings of equal delicacy on the reverse.

Height, 10½ inches; width, 14¼ inches.

From the collections of Sir Philip Lanckrinck (Secretary to King Charles I., contemporary of the artist), Jonathan Richardson and Thomas Hudson.

66 THE COUNT OF ARENBERG ON HORSEBACK, AN AT-
TENDANT TO THE LEFT

Magnificent and powerful pen drawing, study for the painting in the possession of the Earl of Leicester at Holkham.

Height, 9 inches; width, 9⅝ inches.

From the famous collection of the Earl of Pembroke at Wilton House. Published and reproduced in S. L. Strong's "The Drawings of Wilton House," Part II, Plate 21.

[SEE ILLUSTRATION]



BARENT VAN ORLEY

1491-1542

67 THE ADORATION OF THE MAGI

Pen drawing. Rich composition with many figures. The stable, the character of which is only represented by cattle at the left, is shown in the form of gorgeous classical ruins in richest architecture. A superb drawing from the Lanna collection, in the catalogue of which it was ascribed to Lucas van Leyden. The latter's monogram can be seen in the lower lefthand corner, but apparently added by a later hand. The drawing has always been known as the work of Lucas, but recent research has positively established the above authorship. I understand that the painting for which it is a study is known. It is quite typical for the sumptuous style of composition of the artist. Highly important drawing.

Height, 11½ inches; width, 7¾ inches.

ADRIAN VAN OSTADE

1610-1685

68 INTERIOR OF A PEASANT'S HOUSE

To the left, half-open door, three steps above the floor level leading into the open; below, in the foreground, a man filling his jug from a barrel. In the centre, poor household implements, a cat and a dog sleeping on a chair. To the right a family group, man seen from behind, cradle with infant, the mother in an alcove bed, a small child trying to climb up to her. Pen, sepia and India ink, beautifully touched up with water color. The signature, A. v. O., and date, 1653, on the top of the barrel at the left. A masterly drawing of great beauty and importance.

Height, 10¾ inches; width, 15 inches.

[SEE ILLUSTRATION]

69 A WOMAN seated on a chair, asleep, bent over her knees a little boy, also asleep. Signed A. v. Ostade, in lower right. Superb water color of miniaturelike fineness.

Height, 3¾ inches; width, 2¼ inches.

From the collections of Hibberts and Esdaile.



- 70 OLD WOMAN COMBING THE HAIR OF A LITTLE BOY
Companion piece to the preceding item, from the same collection and in the same manner. An exquisite pair of drawings, brilliant representation of the minute technique of the master. Signed.

Height, 3¾ inches; width, 2¼ inches.

JACOB VAN RUYSDAEL

1630-1682

- 71 BARNYARD

To the right, a woman washing; to the left, four pigs. Pencil drawing, touched with India ink, in the peculiar and characteristic flow of line of the master.

Height, 3½ inches; width, 7 inches.

ENGRAVINGS

LOTS 72-93

FRANCESCO BARTOLOZZI

1727-1815

- 72 OCTOBER

From the famous series of engravings of the months, after the painting by W. Hamilton. Stipple engraving printed in colors. Beautiful impression, but cut to the oval.

In hand-carved gilt frame.

WILLIAM NELSON GARDINER

ASSISTANT TO BARTOLOZZI

BORN, 1766; DIED, —

- 73 JANUARY

From the same set of The Months by Bartolozzi. After the painting by Hamilton. Beautiful impression. Trimmed to the oval, but showing the greater part of the artists' names below the mounts.

In hand-carved gilt frame.

LOUIS MARIN BONNET

1743-1793

- 74 OFFRANDE A' L' HIMEN

Engraving in crayon manner after J. B. Huet. Delicately printed in colors. Beautiful impression with wide margins.

In hand-carved gilt frame.

From the F. R. Halsey collection.



LOUIS CHARLES DAGOTY

1717-1785

- 75 **L'ENFANT PRODIGE, AFTER GUERCINO**
 Mezzotint printed in colors, with large margin. The inscription
 printed from separate plate. Exceedingly rare.
 From the F. R. Halsey collection.

PHILIP DAWE
WORKED ABOUT 1760

76 DEATH OF ROBIN

Mezzotint after M. Paye. Superbly printed in colors. Published 1790. Small margins on three sides, cut to the plate line on the bottom, showing full inscription and publisher's line.

[SEE ILLUSTRATION]

77 ROBIN'S INTERNMENT

Companion piece to the preceding, in same condition. Beautiful pair.

[SEE ILLUSTRATION]



[77]



[76]



LE COMPLIMENT
ou
LA MATINÉE DU JOUR DE L'AN
D'après une œuvre de famille

PHILIBERT LOUIS DEBUCOURT
1755-1852

- 78 LE COMPLIMENT OU LA MATINÉE DU JOUR DE L'AN
Engraved from his own design in 1787. In gouache manner, su-
perbly printed in colors, with margins. *In hand-carved frame.*



LES BOUQUETS

ou
LA FÊTE DE LA GRAND-MAMAN

Scène dans l'Intérieur d'une Maison.

PHILIBERT LOUIS DEBUCOURT

- 79 LES BOUQUETS, ON LE FÊTE DE LA GRAND MAMA
Engraved, 1788, in gouache manner, printed in colors. Companion
piece to preceding item, with margin, and of the same unusually high
quality. A famous pair of color prints. Exceedingly rare. *Framed.*

GILLES DEMARTEAU

1722-1776

80 PASTORALE

Engraved in gouache manner after Jean Baptiste Huet, delicately printed in colors with small margins, showing names of the artists and publishers and the number 585. *In hand-carved gilt frame.*

[SEE ILLUSTRATION]

81 PASTORALE

Companion piece to the preceding item. Engraved in gouache manner after Jean Baptiste Huet, delicately printed in colors with small margins, showing names of the artists and publishers and the number 586. *In hand-carved gilt frame.*

[SEE ILLUSTRATION]



[80 AND 81]

FRANÇOIS JANINET

1752-1813

- 82 **MADemoisELLE DU T——**, 1779
Engraving in gouache manner after L. Lemoine. (Portalis & Beraldi, 124.) Superb impression of the second state, printed in colors with margin. One of the loveliest of all French color prints.

In hand-carved frame.

From the Brayton Ives collection.

- 83 **L'INDISCRETION**
Engraving in gouache manner after N. Lavreince. (Portalis & Beraldi, No. 44.) Engraved 1788. Superb impression, printed in colors, with margins. One of the finest and most beautiful of all color prints.

In antique, hand-carved frame.

[SEE ILLUSTRATION]

- 84 **LA CRAMTE ENFANTINE**
Engraving in gouache manner, after Freudeberg. Engraved, 1774. Beautifully printed in colors. Superb impression, in perfect condition, with margins.

In hand-carved frame.

- 85 **LA CONFIDENCE ENFANTINE**
In hand-carved frame.
Companion piece to the preceding item. Engraved in gouache manner after Freudeberg. Engraved, 1775. Beautifully printed in colors. Superb impression, in perfect condition, with margins.

LOUIS LE CŒUR

WORKED IN PARIS, SECOND HALF OF 18TH CENTURY

- 86 **LA VIELLESSE D'ANNETTE ET LUBIN**
Engraved in gouache manner, after F. J. Swebach. Beautifully printed in colors. (Portalis & Beraldi, 1.) Superb impression, with margins. *F. R. Halsey collection. In hand-carved gilt frame.*

CHARLES FRANÇOIS GABRIEL LEVACHEZ

WORKED IN LATTER HALF OF 18TH CENTURY

- 87 **LOUIS SEIZE**
Aquatint, printed in colors after J. S. Duplessis. (Portalis & Beraldi, 2a.) Exceedingly fine impression of the greatest rarity. With large margin. To the knowledge of Mr. Halsey, only three impressions of this plate were known. *F. R. Halsey collection. Framed.*



DISCRETION.

MARC ANTONIO RAIMONDI

ABOUT 1488-1534

88 DANCE OF CUPIDS

Bartsch, 217. Beautiful impression of one of the master's rarest plates.

From the Gelatly collection.

AUGUSTIN DE ST. AUBIN

1736-1807

89 LE CONCERT

Etching finished with the burin by A. J. Duclos. (E. Bocher, No. 403a.) Fine impression of the third state, with the inscription. With very large margin. *In hand-carved gilt frame.*

From the F. R. Halsey collection.

90 LE BAL PARE

(Bocher, 402.) Etching finished with the burin by A. J. Duclos. Fourth State. Fine impression with the inscription, and large margins. Companion to the preceding item. *Framed.*

From the F. R. Halsey collection.

LUCAS VAN LEYDEN

1494-1533

91 THE MUSICIANS

Bartsch, 155. Engraved, 1524. Excellent impression of this rare little print.

WILLIAM WARD

1766-1826

92 THE SOLILOQUY

Stipple engraving printed in colors, after Ward's own design (Frankau, 271). Beautiful impression of one of the finest English color prints. Exceedingly rare.

[SEE ILLUSTRATION]

93 ALINDA

Stipple engraving printed in colors from the artist's own design. Published, 1781. Superb impression of one of the finest English color prints.



My dear Mr. Jones
The love my gentle Wistaria feeds, **THE** *And not indulge romantic darts,*
My reason still maintains, **SOLILQUY.** *To please my friends.*

ITALIAN SCULPTURES: BRONZE, TERRA COTTA, STUCCO
AND MARBLE

LOTS 94-102

SUSINI

FLORENTINE SCHOOL, 16TH CENTURY

94 BRONZE FIGURE OF ATLAS

Atlas is represented kneeling, bearing on his back a dial of interlocked rings of bronze. The posture brings into play the rippling muscles of the torso, and the iron strength of the slender figure. The bearded head is bent. On cylindrical molded bronze pedestal. (*Said to come from the atelier of Giovanni da Bologna; from the Stefano Bardini coll.*) *Height, 16 inches.*

ZACCARIA DA VOLTERRA

ITALIAN SCHOOL, 16TH CENTURY

95 GROUP IN BRONZE: THE CALVARY

A group of powerful modelling, showing the influence of Michelangelo, and in some respects reminiscent of the Fresco of the Last Judgment. A high mound of rocks, scattered with sparse vegetation, is surmounted by three crosses. The central figure of Christ has a relaxed resignation to pain; the penitent thief to the right gazes up at the Saviour, as if seeking strength; the impenitent thief on the left writhes in pain with averted, downcast face. Square molded base supported by lion feet. (*From the Stefano Bardini coll.*) *Height, 31 1/4 inches.*

PIERO TORRIGIANO

FLORENTINE SCHOOL, 1472-1522

96 POLYCHROMED TERRA COTTA STATUE: MARTYR-
DOM OF ST. SEBASTIAN

The left arm of the saint is bound to a high limb of the tree trunk, the right arm is lower, while the head, with its heavy mass of hair, falls limply as though consciousness had almost gone. A knotted loin cloth encircles the waist, while the nude body shows the marks of wounds. On one side is the body armor of the saint, on the other a putto. Despite the agonized expression of suffering, the slender, graceful body and the beautiful head have a Renaissance loveliness. Torrigiano is perhaps best known as the designer and sculptor of the tomb of Henry VII in Westminster Abbey, London. (*From the Stefano Bardini coll.*) *Height, 26 inches.*

[SEE ILLUSTRATION]



[98]



[96]



[97]

BENEDETTO DA MAIANO
ITALIAN SCHOOL [1442-1498]

97 POLYCHROMED TERRA COTTA GROUP: VIRGIN AND CHILD

The Virgin is seated, holding the Child closely to her, the slightly drooping body and bent head suggestive of sadness. The Child nestles close and clasps tightly one fold of the Virgin's mantle. The flowing dark green mantle of the Virgin opens in front to reveal a red gown, falling in simple folds. The Child is partially draped. Low, irregularly shaped base. (*From the Stefano Bardini coll.*)

Height, 18 inches.

[SEE ILLUSTRATION]

FLORENTINE SCHOOL
15TH CENTURY

98 POLYCHROMED TERRA COTTA GROUP: VIRGIN, CHILD AND ST. ANN

A sculptor's model, with that vivacity of modelling only found in work touched with the direct inspiration of the artist. The Virgin, in a robe of sky blue over a red gown, is seated holding the nude Child with the left hand, while the right rests upon her heart. Behind her, in solicitous attitude, stands St. Ann, one arm resting gently upon the shoulder of the Virgin. She wears a green cap and robe over a reddish gown. The merry Child is modelled with particular expressiveness. Oval terra cotta moulded base with relief decoration of dolphins and masks. (*From the Stefano Bardini coll.*)

Height, 16 inches.

[SEE ILLUSTRATION]

LUCA DELLA ROBBIA
ITALIAN SCHOOL [1400-1482]

99 VIRGIN AND CHILD

A composition of delicate charm. The Virgin, in soft blue robe over a simple pink gown, is represented at full length, holding the undraped Christ Child upon her lap. In the background above her are rich pendant garlands of fruit and flowers, while at her feet is a cherub's head. Molded and carved stucco frame. (*From the Stefano Bardini coll.*)

[SEE ILLUSTRATION]



SCHOOL OF SIENA

15TH CENTURY

100 POLYCHROMED STUCCO BAS-RELIEF: VIRGIN AND CHILD

A fine example of the pure proportions and virile energy of line characteristic of the early Renaissance. The Virgin, who is represented in three-quarter length figure, holds both hands about the Christ Child in restraining gesture. The Child is represented at full length, standing, and seems just about to walk away from the mother. The Virgin wears a red robe and blue-hooded mantle; the Child is partially draped. In contemporary Tabernacle frame of molded, carved, painted and gilded wood. Molded cornice with plain frieze supported on two fluted pilasters with Corinthian capitals. Molded base and shaped, scrolled and voluted apron. (*From the Stefano Bardini coll.*) *Height, 36 inches; width, 19 inches.*

[SEE ILLUSTRATION]



[100]

BENEDETTO DA MAIANO
ITALIAN SCHOOL [1442-1498]

101 POLYCHROMED STUCCO BAS-RELIEF: VIRGIN AND CHILD

A group of remarkable expressiveness and beauty of composition. The Virgin, in red robe, blue mantle and white linen veil, looks down adoringly upon the Christ Child, who lies upon a tasselled cushion and nurses at her breast. Both figures are represented with halos. In the original Tabernacolo frame of molded, carved, painted and gilded wood. Molded triangular pediment, with a haloed head of God the Father occupying the tympanum. Molded cornice and frieze painted with a circular medallion enclosing the sacred monogram and flanked by scrolled leaves. Supported on two fluted pilasters with Corinthian capitals. Molded base; plinth with "Ave Maria" in Roman characters. (*From the Stefano Bardini coll.*)

Height, 50 inches; width, 28 inches.

[SEE ILLUSTRATION]



BERNARDO ROSSELLINO
ITALIAN SCHOOL [1409-1464]

102 MARBLE RELIEF: VIRGIN AND CHILD

A sculpture of remarkable purity of line and fine simplicity. The figure of the Virgin is seen in three-quarter length; the Child, whom she supports on a cushion, is standing to the right. The Virgin wears a simple gown, gathered in at the waist and with long mantle, while the Child wears a short tunic, of which he holds one end in both chubby hands. Background of clouds. In old carved and gilded wood Tabernacle frame, with molded and dentelled cornice enriched with egg and dart ornament; finely painted frieze, pilasters with Ionic capitals. (*From the Stefano Bardini coll.*)

Height, 23½ inches; width, 17½ inches.

[SEE ILLUSTRATION]



PAINTINGS OF THE ITALIAN AND DUTCH SCHOOLS
LOTS 103-111

ATTRIBUTED TO LORENZO MONACO
FLORENTINE SCHOOL [ACTIVE 1370-1425]

- 103 MADONNA AND CHILD WITH ANGELS AND SAINTS
Enthroned high is the large central figure of the Virgin, the Child with his arms about her neck. On either side stand angels with haloes. Below, to the right, are St. James with his pilgrim's staff and St. George, standing upon the dragon. To the right are St. Anthony and St. Romuald, founder of the Camaldolese order. The Virgin wears a dark green mantle over a pink gown, while to the right and left the robes of the saints and angels show robes in varied colors, the bright tones predominating. The whole on reddish gold background; tiled foreground. (*From the collection of Sig. Mazzoni, Siena.*) *Panel. Height, 26 $\frac{2}{5}$ inches; width, 16 inches.*

[SEE ILLUSTRATION]



SIMONE DA BOLOGNA
BOLOGNESE SCHOOL [ACTIVE ABOUT 1370]

104 THE CRUCIFIXION WITH SAINTS AND ANGELS

A painting remarkable for the archaic simplicity of expression, and for the rare blue and purple tints in the robes of the figures. Christ hangs upon the cross. Blue-clad angels, swinging in the air, hold forth golden chalices. Seated on either side, against a gold background, are the sorrowing Virgin in a purple gown covered with a blue mantle, and St. John, in a pink mantle, looking upward at the cross. The garments of both have Arabic inscriptions on their borders. In the small arcaded compartments below are half length figures of female saints, in the centre Magdalene, Catherine and Helena. Examined by Professor O. Siren. (*From the F. Kleinberger coll.*) *Panel. Height, 14¾ inches; width, 8 inches.*

[SEE ILLUSTRATION]



ZANOBI DI BENEDETTO STROZZI

FLORENTINE SCHOOL [1412-1468]

105 THE DESCENT FROM THE CROSS

Two high ladders scale the cross. Upon the one stands Joseph of Arimathaea, upon the other Nicodemus supporting the lifeless body of Christ, while at the foot of the cross, in a red robe, stands Mary Magdalene with arms uplifted to catch the body, should it fall. Nearby are the Marys and some of the disciples. In the background is a poetic landscape of hills and far castles and a broad expanse of sky. Notable is the fine simplicity of the grouping of the figures and the warm tints of the red and yellow robes in the central group, contrasting with the cooler tones to right and left and the blue greens of the hills. (*From the collection of Prof. Elia Volpi.*)

Panel. Height, 24 $\frac{3}{8}$ inches; width, 17 inches.

[SEE ILLUSTRATION]



NARDO DI CIONE
FLORENTINE SCHOOL [ACTIVE 1340-1365]

106 THE CRUCIFIXION

A painting combining brilliancy of color with subtle grouping and repetition of the dominant tones. The panel is in the form of an arch, the top bearing the figure of Christ crucified against a background of reddish gold. To the left are the Marys and St. John, with a soldier on horseback behind them, while at the foot of the cross kneels Mary Magdalene in a robe of brilliant red. To the right is the centurion Longinus with another horseman, and in the shelter of some rocks the Roman soldiery are casting dice for the raiment of Christ. Below the rocky promontory of the cross are other Roman soldiers on horseback, looking up. This painting was exhibited in the Loan Exhibition of Italian Primitives, New York, November, 1917. It received the following notice by Professor Oswald Siren in the catalogue of this Exhibit:

"The composition of the picture is in many ways unusual. The figures are arranged on the steps of a rock in different vertical planes, almost as in a stone relief. The combination of bright yellow, blue and red is very effective and original, and therefore seldom met with in Trecento pictures. Only in the works of Andrea Orcagna and his elder brother, Nardo di Cione, do we find similar compositions and arrangements in color. We may especially here compare Orcagna's small picture representing the Adoration of the Magi in the Jarves Collection at New Haven. The composition is there built up on similar principles. The types, however, are different from those in Orcagna's works and correspond most closely to the types which we find in the Paradise frescoes of the Capella Strozzi in Sta. Maria Novella, Florence, which were painted by Nardo."

Panel. Height, 28 inches; width, 12¼ inches.

[SEE ILLUSTRATION]



[106]

SANO DI PIETRO
ITALIAN SCHOOL [1406-1481]

107 THE MADONNA AND CHILD WITH SAINTS AND
ANGELS

The Virgin, who holds the Child high in her arms with his head resting against hers, wears rich gold embroidered robes, contrasting with the lighter patterned fabric of the child's garment. On the left is St. Jerome, and on the right St. Bernardino. Above are four angels, whose heads have flames of fire. The heads of the figures are nimbed against a gold ground, and those of the Virgin and Child are incised with letters. (*From the coll. of Jean Dollfus, Paris, and from the Ferdinand Hermann coll.*) Included in the Loan Exhibition of Italian Primitives, New York, November, 1917, No. 62. *Panel. Height, 26 inches; width, 19 inches.*

[SEE ILLUSTRATION]



JAN VAN SCOREL
DUTCH SCHOOL [1495-1562]

108 MADONNA AND CHILD

The Virgin, with a gravely dreamy expression, looks down at her Son, who rests upon the fur which lines her red cloak. He has fallen asleep, his arm still resting upon her breast. Under her mantle, the Virgin wears a blue green gown, while her dark hair is covered with a filmy white veil. With one hand she turns the pages of the Scriptures which rest upon the parapet before her. At the right is a Faenza vase, with a tall lily stalk rising from it. Landscape background with far rocks and feathery trees. This painting was reproduced and described in "Rassegna d'Arte" (1911) by Ferdinando Meazzo, Vol. XI, page 125, "Un dipinto inedito Di Jean Schoorel" (A Hitherto Unknown Painting by Jean Schoorel). (*From the F. Kleinberger Coll.*)

Panel. Height, 19½ inches; width, 13½ inches.

[SEE ILLUSTRATION]



FOLLOWER OF JACOB CORNELISZ
DUTCH SCHOOL [ABOUT 1510]

109 THE ENTOMBMENT

The body of Christ, his head crowned with thorns, is being gently placed in the marble tomb, Joseph of Arimathaea bending over him and supporting the limbs. Mary Magdalene kneels beside the tomb, while on the other side stand the Virgin and St. John. In the background, to the right, is Nicodemus. Except for the Virgin and St. John, who have the idealization of the old tradition, all the figures of the painting are realistic and highly individualized portraits. The women's costumes, with their high headdresses, are portrayed in skillful detail, while Joseph of Arimathaea wears a rich velvet coat trimmed with fur. Professor Friedlander of Berlin makes the following statement about this painting: "The Entombment is Dutch, about 1510, somewhat near to Jacob Cornelisz, but not of his hand."

Panel. Height, 28½ inches; width, 20 inches.

JOOS VAN CLEEF
DUTCH SCHOOL [1520-1556]

110 ST. JEROME

This painting and others of its type in European galleries are justly ascribed by W. R. Valentiner to the Master of the Death of the Virgin, Joos van Cleef, whose conception was inspired by that of Dürer. Dürer, in turn, felt the influence of Quentin Metsys. The present painting, born of this vital inspiration, is remarkable for the expression of intense and absorbing thought in the face of the aged Saint. He is represented in robe of brilliant scarlet, the head resting upon one arm, and before him the open volume of the Scriptures, which rests against his scarlet hat. The half arch of the window, frames a miniature painting of poetic charm, which serves as the background for the representation of another legend of St. Jerome. As stated by W. R. Valentiner in his "The Art of the Low Countries," page 92, other paintings of St. Jerome by Joos van Cleef are in Carlsruhe, Schleissheim, the Palazzo Bianco in Genoa, the Uffizi, the Johnson Collection in Philadelphia, and in the collection of Dr. Stillwell of New York. *Panel. Height, 15 inches; width, 11 inches.*

[SEE ILLUSTRATION]





GERARD DOU
DUTCH SCHOOL [1613-1675]

III CHRIST AMONG THE DOCTORS

This picture must have been painted by Dou about 1636, under the supervision of Rembrandt. The portraiture of many of the figures is very evident, and we recognize among them early models of Rembrandt's paintings and etchings. The man with a dark red robe and plumed hat on the extreme left of the group on the steps is undoubtedly a portrait of Rembrandt's father, whom Dou painted several times. The young man holding an open book, standing behind the High Priest on the left, is Rembrandt when he was about thirty. The central figure of interest in the painting is the diminutive figure of Christ, around him the dramatic groups of astounded doctors, seated or standing about the pillared marble hall. The composition includes seventeen figures. This painting was exhibited at the "Exposition Trecentenaire de Rembrandt," Leyden, 1906, and is reproduced in "Klassiker der Kunst," Volume, Rembrandt.

(From the collection of Paul Delaroff, Petrograd.)

Panel. Height, 30 inches; length, 42½ inches.

ITALIAN RENAISSANCE FURNITURE

LOTS 112-114

112 WALNUT ARM-CHAIR FLORENTINE, 16TH CENTURY

Rectangular back with carved and scrolled acanthus finials. Carved voluted arms on turned baluster supports. Straight square legs, connected across the front and back by a pierced interlaced brace; shaped side rails. Back covered with old brown leather, tooled and gilded in elaborate design of central scrolled shield with the coat of arms of the Barberini family and with elaborate scroll work filling the four corners. Brown leather seat. Finished with gold galoon and brass headed nails. (*From the Tolentino Galleries coll.*)

113 WALNUT CHAIR WITH TOOLED LEATHER BACK FLORENTINE, 16TH CENTURY

Straight rectangular back, with voluted and acanthus carved leaf finials. Carved voluted arms on turned baluster supports. Straight square legs, connected across the back and front by pierced and interlaced braces. Shaped side rails. Seat and back covered with old brown leather, the back tooled in gold with central scrolled shield with coat of arms of the Barberini family. Finished with gold galoon and brass headed nails. (*From the Tolentino Galleries coll.*)

114 VELVET UPHOLSTERED WALNUT ARMCHAIR FLORENTINE, 16TH CENTURY

Straight square back with acanthus leaf carved finials, flat scrolled arms on turned baluster supports. Straight, square legs connected in the front by an elaborately carved brace. Shaped side and back rails. Back and seat upholstered in old crimson velvet and finished with knotted silk fringe. (*From the Tolentino Galleries coll.*)

TWO SIXTEENTH CENTURY HERAT RUGS

LOTS 115 AND 116

115 HERAT RUG

PERSIA, SECOND PART OF 16TH CENTURY

A rug with that exquisite rendering of floral detail and graceful harmony of design, characteristic of the finest rugs of the Herat type, the whole harmonized in fine tones of rose, blues, greens and yellows. Wide border with bluish green ground, showing a design of interlaced lanceolated leaves alternating with varied types of peony palmetto flowers on slender, curved stems. The centre field with red ground, showing the typical Herat pattern of curved, lanceolated leaves in yellow and blue, combined with peony palmettos in the same tones, the slender, curved stems forming graceful interlacings. Scattered over the rug are small cloud motives—an interesting proof of the influence of Chinese upon Persian art.

Length, 8 feet; width, 4 feet 10 inches.

[SEE ILLUSTRATION]

116 HERAT RUG

PERSIA, SECOND HALF OF 16TH CENTURY

A beautiful specimen of the mastery in composition and exquisite interpretation of floral forms found in the rugs of this period. Main border bluish green with alternating large and small peony-palmetto flowers in light blue and red. The red centre field with an interesting arrangement of bold peony-palmetto motives in light yellow, forming a central axis, accented by large Chinese cloud motives. The remainder of the field covered by slender scrolled stems, peony flowers and cloud motives, in predominating tones of yellow, light and dark blue and green. *Length, 8 feet 2 inches; width, 4 feet 5 inches.*





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